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BULLETIN OF THE CITY ART MUSEUM OF ST. LOUIS

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JADE PI, SYMBOL OF HEAVEN

HAN JADE

Bulletin of the City Art Museum of St. Louis

CHINESE JADES

JADE is the comprehensive term for a number of minerals having properties in common and a family resemblance, but which differ to this extent—white jade belongs properly to the group of Tremolites; green jade to the group of actinolites; oceanic jade to the group of pyroxenes; jadeite to the tremolites, but related to the spodumenes; nephrite to the tremolites, but more amphibolite. They all belong to the family of the amphiboles or hornblende and only a mineralogist can walk safely and without deviating through this labyrinth, this “chaos jadicque” as M. Theodose Morel calls it.

Damour, who devoted some time to clearing up the “chaos,” after putting out of court the minerals that had no shadow of a claim to be classed with the jades, settled the matter by classifying them according to their fusibility, density and color; white jade, nephrite, oceanic jade are fusible only under the blowpipe; jadeite is fusible in a simple flame. Oriental jade (white and nephrite) and oceanic jade are hard enough to scratch glass but are scratched by feldspar, while jadeite can scratch oriental jade and feldspar but can be scratched by quartz.

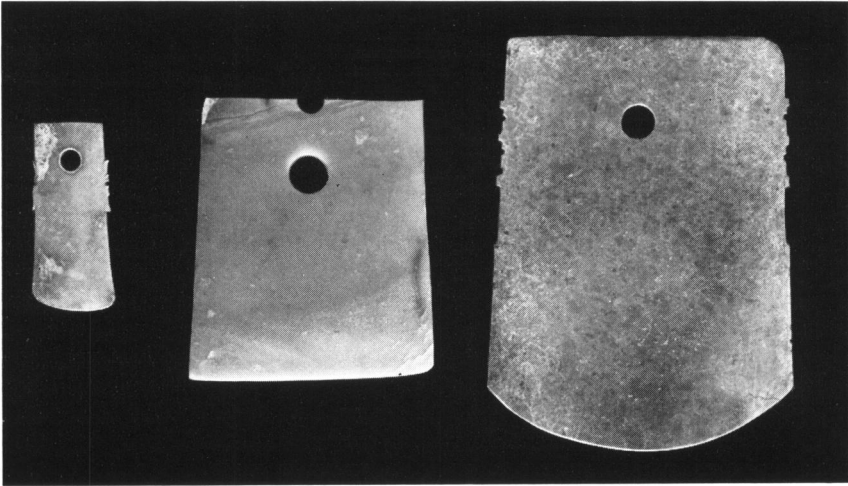
The family amphibole to which they belong is tough rather than hard, and inclines to actinolite or to tremolite according to its color as it varies toward green or white. To know these things does not make one a judge of the quality of jades; it was found by M. Damour that a stone might have the appearance of jadeite and have its chemical contents, yet vary from the required density; or be hydrous when it should be anhydrous; and a stone may have the physical characteristics of jadeite in hardness,

density and fusibility, without corresponding chemically.

The Chinese who make and those who sell objects of jade are believed to require no other method than sight and touch to determine the quality of the material, and as it would require a chemical analysis to convict them of error the world will probably be satisfied with their judgement as it has been content with the craftsmanship of the worker. In our own country jade when used in the arts generally means green; in fact, white jade appears to be used in carving only in China; black jade is mentioned at times, but there is none. Among those stones having brilliant and unexpected colors are some of the “jades” ruled out of court by M. Damour.

Chinese “imperial jade,” in color like the plumage of the kingfisher is believed to be more chrysoprase than jadeite. Alaskan jade is similar to oceanic. Burmese jade is mostly jadeite. When jade is found in such scattered, such remote parts of the earth as Burma and Sweden, Mexico and Alaska, it might appear strange that the material should be to so great an extent identified with China, where the uncertain supply of native yellowish green jade was practically exhausted long ago; only meager quantities of the native stone were to be had before the discovery in 1891 of a deposit in the province of Kansu. Her source of supply has been for ages the Kuen-lun mountains bordering the Karakash valley in Turkestan, where both nephrite and jadeite are found in a comparatively soft state when quarried, and where also, it may not be out of place to say, it is believed to be found in spots where the moonlight falls most intensely.

The place where the material is skillfully converted into the objects known to the western world is Pe-



JADE CEREMONIAL AXES, TSI

king; formerly another place, Su-chow Fu produced much, but where the earlier workshops were situated it would be impossible to say. Why Turkestan did not do the carving as well as digging is to be presumed a matter of temperament; the tradition of carving jade in China has become like that of woodcarving in the Bavarian Highlands, almost a matter of course. The importance of jade in China has always been very great; it is, or was, regarded as an almost sacred material; a symbol of several virtues, and with gold, a symbol of heaven; "highest strength and purest effulgence." It is possible that some of the respect in which it was held was owing to the sacred and ceremonial uses to which it was adapted, and it was used for those purposes because it was a rare, precious and beautiful material with just enough mystery as to its origin to enhance its value.

All who are interested in this subject must acknowledge their indebtedness to such scholars as Laufer, Kunz, Bushell, Fischer, Bishop and others, collectors and students, who have in

the manner of bees gathered from many sources the accumulated honey of knowledge concerning jade and its uses, its symbolism, and romance. They are not always in accord, of course, nor are Chinese authorities better able to tell us the uses of antique pieces that are in doubt, there are lapses in the records, and pitfalls into which one may stumble through too much zeal; yet part of the pleasure of old jade is in knowing its uses and meaning. Some objects are well known, there is a perfect accord as to them; many are matters of speculation, and there are lacking ritual objects known to have been in use that have never yet been found; it is to be hoped that the missing objects will be found, not obligingly supplied by the capable craftsman of modern times.

When Confucius was asked why jade was so highly esteemed he replied in effect—"It is because in ancient times the wise compared the virtues of humanity to jade; its hardness represented the firmness of intelligence; the sharpness of its angles symbolizes justice; pearls of jade when worn represent ceremonial; its sound,

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pure and sonorous, with its peculiarity of ceasing abruptly is the emblem of music; its splendor resembles the sky, and its substance drawn from mountain and stream represents the earth."

It was believed to keep away evil spirits; when taken internally it conduced to immortality; it preserved the body from decay after death; it aided the resurrection of the body after death; food vessels of jade conduced to long life; the emperor before sacrificing was given crushed jade to destroy the pernicious influence of water taken internally (water having earth's impurities); when worn as ear-rings or depended from the cap over the ears, it prevented evil entering through the hearing; it had many good qualities that naturally entered into objects made from it; there should be no more doubt of the efficacy of jade than of horse-chestnuts and potatoes in keeping away rheumatism.

It was conspicuous in religious and ceremonial usage as far back as the Shang Dynasty, eighteen centuries before the Christian era.

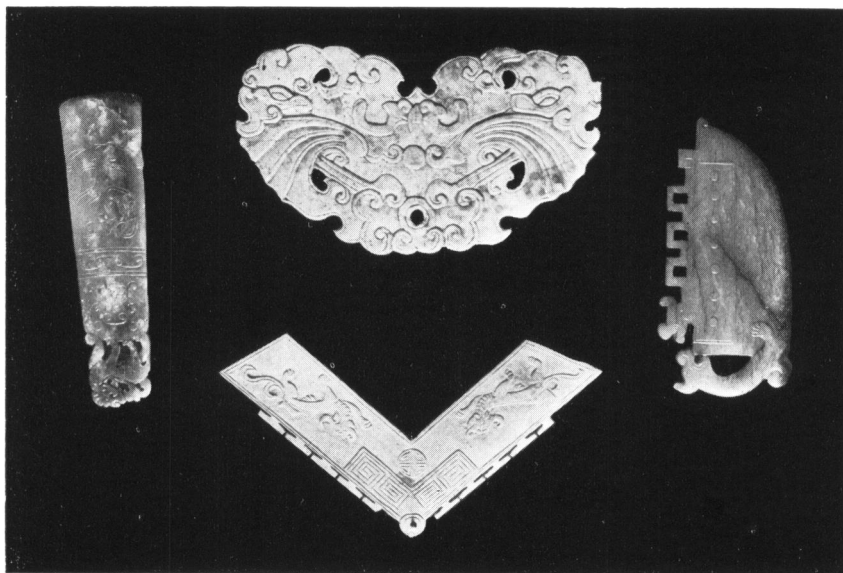
In the Chou Dynasty, (1122-255 B. C.) or perhaps earlier, a ritual is established and directions are given for every detail of worship and court ceremonial. At this earlier period in the portion of China ruled by Chou the system of government is complete; there are ministers of the departments civil, military, and public works, with prefects and minor officials. Instead of crosses and stars, tablets and buttons of jade, agate, coral, etc., distinguish various grades of official society; during the troubles of the Tsin Dynasty the system and its ceremonials are destroyed, and in the Han Dynasty at the beginning of the Christian era an attempt will be made to restore it, without complete success. It is at this time the archaeologist

becomes aware of the absence of many important shapes in jade that were used in the ritual of worship, ceremonial, and the burial of the dead.

In *Jade, A Study in Chinese Archaeology and Religion*, Dr. Laufer treats of at least 42 distinct articles in jade, not counting the varieties, the great diversity of tablets, rings, disks, etc.; for instance, tablets were presented with gifts from the emperor, kuei with horses, chang with furs, pi with plain silks, Ts'ung with variegated silks, hu with embroidered silks, huang with silks embroidered in black and white. It is to be presumed that the presents were made at certain seasons of the year, for these jade pieces were symbols not only of Heaven, Earth, and the four quarters of the earth, but of the seasons as well.

The symbolism of Chinese art is most important; there is not much at any period that can be classed as "art for art's sake", decadent, but not quite so bad as that. If a piece has no religious or mystic significance there are other subjects in plenty, poetic, folklore, instructive and moral, as the *Hundred Filial Examples*, history fabulous or otherwise, good wishes, puns and rebuses. It may be doubtful if the trees, flowers, insects and other minute life in jade which one might be inclined to call mere frivolity merit such severity; they are gift pieces, bridal presents, and therefore as immune from criticism as a wedding cake.

The emperor, as the mortal nearest to Heaven, was required by ritual to make certain periodical sacrifices; at the Altar of Heaven, the temple hall and other appropriate places, to the imperial ancestors, at the summer and winter solstices, for harvests, for rains, to the chief mountains, rivers and other bodies of water, sun, moon, and stars, etc., if not in person by deputy.



(1) JADE ASTRONOMICAL SYMBOL, HAN DYNASTY (2) MUSICAL JADE, T'ANG DYNASTY (3) MUSICAL JADE, MING DYNASTY (4) JADE PENDANT, HAN DYNASTY.

Here are sufficient subjects for the carver of tablets, figures, and emblems, the shen or deities of every trade and walk in life as well as of certain doors and gates, as listed by DeGroot. All of the shen who have lived in human form are represented by images, and those who have not by inscribed tablets.

It was customary when an emperor came to the throne to give notice of the fact to Heaven by means of tablets of jade inscribed with his name and other information considered necessary for record. The emperor, Ti, to the supreme emperor, Shang-ti. On the longest night of the year the emperor was accustomed to sacrifice at the altar of Heaven, the T'ien-tan, gifts including jade, and using in doing homage, the greenish pi disk with a central opening; at exactly the opposite time of the year he sacrificed to Earth, using a yellow jade tube the ts'ung; at the proper season in doing homage to the East the green tablet

the kuei which was a flat oblong piece of jade square at the top to indicate the uprightness of his rule, or pointed at the top, with various significations; to the South the red tablet chang, which was the pointed kuei divided down the centre; to the West the white tablet carved in form of a tiger; and to the North the semicircular "black" jade huang. It was required of the emperor or his deputy to wear the appropriate color in jade or other stone as a pendant at his girdle. The Green Dragon presided over the East (Spring), the Red Bird over the South (Summer), the Tortoise over the North (Winter), and the White Tiger over the West (Autumn); very naturally for the tiger after five hundred years of life turns white.

"Words are no idle sounds, characters or pen strokes are not mere ink or paint, but they constitute or produce the reality which they represent." says DeGroot in speaking of

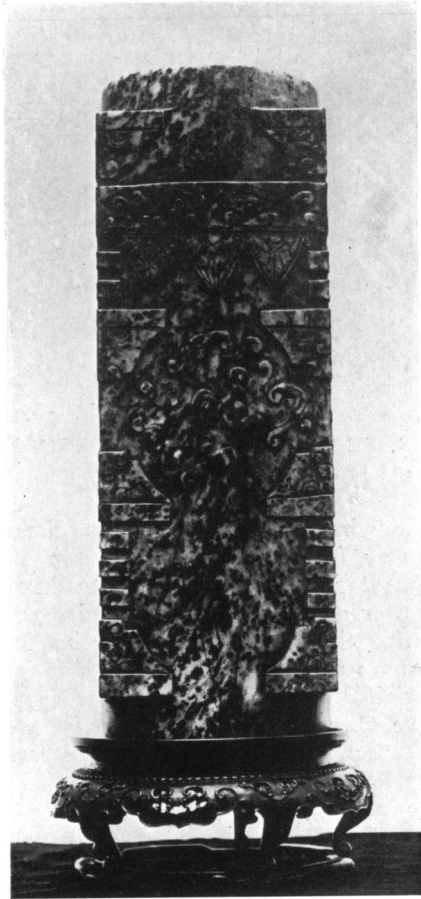


JADE ASTROLABE (?)

the mental attitude of the Chinese toward these things; therefore the purer, more precious the offering the greater its efficacy. All these sacrifices were for the purpose of preserving the equilibrium of the country, the government and the lives and prosperity of the people, the Tao or order or path, the course of the planets, of the earth and the collective and separate individualities; jade, the most precious substance of nature is the proper medium of expression.

The modern jade worker is, as a rule, a clever but "shiftless" craftsman who works only long enough at a time to gain enough for his

gambling expenses; his facility is described as *kuei kung*, devil's work; the process is described as a roughing out by means of a species of diamond drill, the shape suggested to the quick perception and lively imagination of the craftsman, according to the capability of the piece, its fractures or variations of color; the divisions between the drill holes are snapped out and then follows a laborious cutting or chasing with the diamond point, smoothing with other jade pieces or harder stones, and a final polishing with emery. There is great skill required in shaping forms in such hard, tough and splin-



JADE TSU TSUNG. ASCRIBED TO
THE CHOU DYNASTY, 1122-255 B. C.

tery material; no matter what his mechanical aids the credit rests with the craftsman; his ability to make use of the accidental shapes and spots of the stone without slavery marks the artist.

Beginning with the simple forms of the earliest authentic pieces, the ritual and ceremonial ones, foremost among them would appear to be the tsi, the axe form that seems to have been a symbol of power and leadership generally, not only in China but

elsewhere and derived from the primitive stone axe, battle or ceremonial. The City Art Museum has in its collection one which is interesting from every point of view; its good size, color, beauty of workmanship, and state of preservation; it is ten inches long and seven and five eighths across the widest part of the blade, and its thickest part is not over a quarter of an inch; the arch of the blade edge is very good; the hole presumed to be for the silk cord that



CEREMONIAL JADE, SHANG OR
CHOU DYNASTY (?)



JADE PENDANT HAN DYNASTY

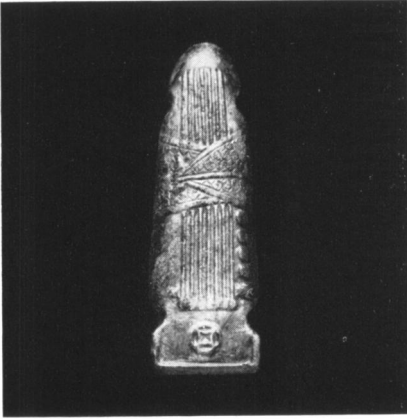
suspended it from the girdle is not absolutely in the center from right to left and was drilled from both sides. One of the lower corners has been broken, but during the time of its use, if appearances are not deceiving. The stone was originally mottled green; but an opaque effect, caused no doubt by the moisture of the hand, creeping up from the lower part has dulled it. Each side (edge) has been cut into, forming three depressions of unequal length and three teeth or projections; the two smallest depressions having each a small notch in it but not in its center. It is ascribed to the Chou Dynasty, and its severely simple accurate lines justify such an attribution.

Another is irregular in shape as to its blade, one edge being longer than the other, of a clear sea green color, has a circular hole drilled from both sides and a smaller semi-circular depression in the lower edge which is not smooth as are the other edges but has the appearance of having been sawn in two.

Unlike the larger tsi the color in this one is best about the lower part;

but it is discolored at one corner which shows an old break and the piece may have been longer. Its greatest length is six and seven eighths inches, greatest width, five and seven eighths inches; along its blade is a depression extending nearly its length on each side. This is of the Han Dynasty.

Another of the class is a light clear green with red clouding, a one-sided blade with symmetrical and asymmetrical carving (in the manner of the Chou bronzes) on the edges, and a circular opening five eighths of an inch from the lower edge and as usual not absolutely at an equal distance from either corner; it is called a tsih or lance head and used "to remind the emperor that military preparedness should not be neglected in time of peace." Greatest length, four and nine sixteenths; greatest width two inches; Chou Dynasty. There are others that would seem to belong to the same class but take their place among the pendants or other objects. Their uses also are diverse according to commentators whose opinions are not always in accord.



TONGUE JADE (?)



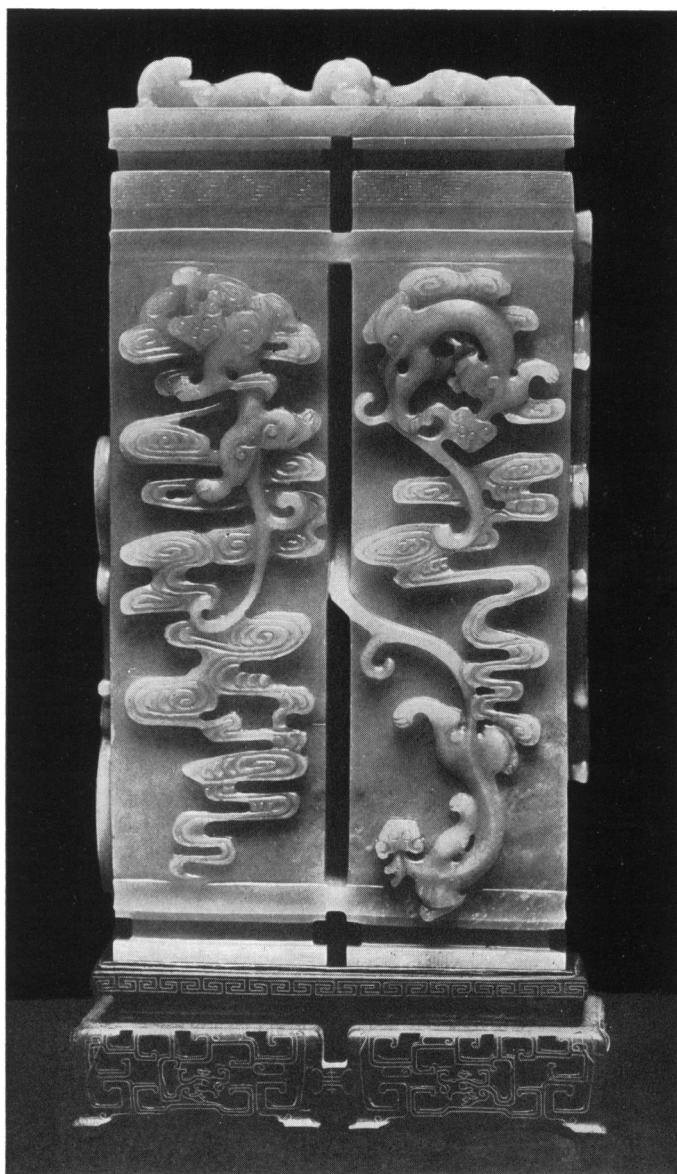
JADE SEAL. PERIOD OF SHE-
HWANG-TI, 246-210 B. C.

Most striking for its size and color among the tsung, symbol of the Earth, is a large example twelve and a quarter inches high, its sides four and one eighth inches; a mottled white and gray green with dark spots, giving it an appearance of marble. It is not only furnished with "teeth" as corners but projections suggesting brackets and, to the initiated imagination, tigerheads; there is an encircling border of arrow shaped teeth or cicadas, and a decoration in the open spaces which seem a little freer than Chou work, but there is danger in trying to draw too close a line around a period as there is always a possibility of a piece having suffered a redecoration at a later period.

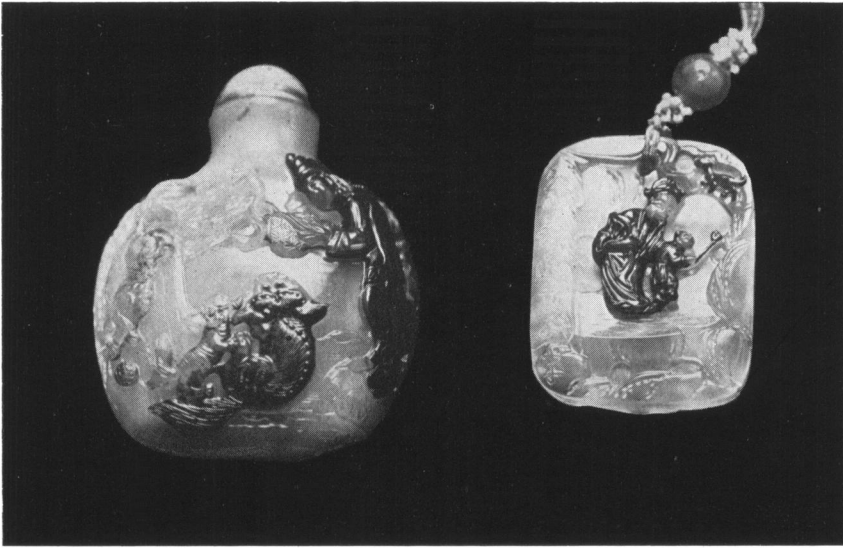
Another tsung of Han jade, a beautiful green white and red, five and eleven sixteenths inches by two and nine sixteenths inches, the corners of which are carved, in each of the thirty-two squares, with a conventional earth dragon or hydra in slight relief on a wind and thunder pattern incised: they have the hollowed surface observable which gives a play of light and suggests movement.

An imperfectly formed tsung, not at all symmetrical, about six and a half inches high of greenish white and red Han jade with clouding and veining as well as fissures producing a luscious effect has been given a faint incised decoration of scrolls of conventional dragons. In form, if not in class, is a very short tsung, not quite an inch in height, but with a slightly rounded side of two and three quarters inches; an entirely opaque ivory colored jade with red brown clouding and veining, carved on the corners with what appear to be units of the pa kwa covered with delicate parallel lines and an incised form that suggests a fishy eye, the cleanness of the cutting apparently out of keeping with the worn and chipped corners and edges of the object which is a Han jade.

The pi, symbol of Heaven, is a disk or ring perforated with a large or small circular opening in the center. The Museum has some nine belonging to either class; first among them no doubt is a greenish disk nine and a quarter inches in diameter with an opening two inches wide,



JADE DOUBLE VASE K'ANG HSI PERIOD, 1662-1722



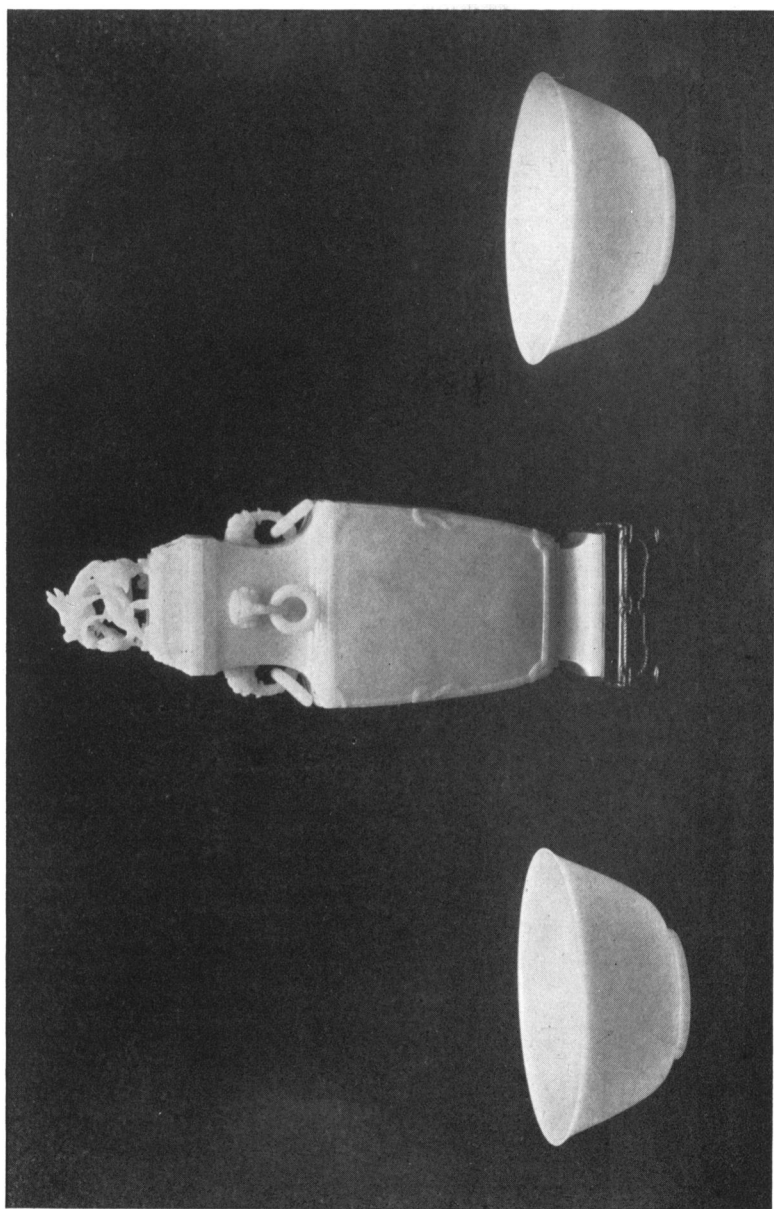
SNUFF BOTTLE AND PENDANT BY OHSING.

XVIII CENTURY

the space surrounding which is filled with the grain pattern inclosed in lines (scarcely to be seen save in certain lights) forming hexagons, the beads so formed indicating grain; the beads in this example are incised with a spiral as well as cut in a spiral form like the units of the yang-yin in tadpole form, which in this instance may have some particular meaning; inclosing this is a cord and a band of roughly cut and incised dragon scrolls. The beads in the design are so definitely indicated that it can scarcely be considered a rush pattern, *si ton* "slanting bushels." This pi is presumed to be the green tablet used in doing homage to the East in the ritual for Spring, having four heads of the tiger with claws and other emblematic forms, the four cardinal points and spread horns representing the seven stars of the constellation of the Dragon that show themselves above the horizon in spring. The reverse side similar save the border; Chou Dynasty.

A pi, in diameter an inch less than the former, is a Han jade of beautiful pearly white and rich red having on one side the symbols of three sacred mountains, inscription in seal characters and two nondescript creatures; on the opposite side which is almost a blood red, veined, are the three long lines of the *pa kwa* symbolizing Heaven. A small pi of the ring class in green jade and decorated with cloud forms and scrolls, has the peculiarity of varying in thickness from two sixteenths to three sixteenths of an inch as if it had been roughed out with a saw and no attempt made to reduce it to a uniform thickness.

That objects frequently held in the hand become deadened and opaque in color is illustrated in a sceptre of a flat obelisk form with a dragon in high relief winding about it, used in some priestly office; the upper, pointed, part of the object is in its original streaky green but the lower part and all projecting parts of the dragon



WHITE JADE VASE AND BOWLS.

CH'YEN LUNG PERIOD. 1736-1795.

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coming in contact with the hand are in varying stages along the road to a putty white. Jade absorbs moisture and pure water would not affect it, but the secretions from the body seem to take away its color and clarity; this is shown in a number of seals, especially a large one requiring two hands in its use; it is surmounted by two dragons intertwined, and the two heads and all that part of the block coming in contact with the palms of the hands have turned to a chicken-bone white from its original clear green color. The seal was commanded by the great She-Hwang-ti 246-210 B. C. to be used in the Tsin Dynasty and was in use in the Western, Eastern, and Post Tsin Dynasties. The sceptre is from the Han Dynasty.

A water cup in dry opaque jade finely carved with flowers and leaves is another example of the effect of much human contact; it is shaped to exactly fit the curve of the left thumb and finger and was undoubtedly held in that manner, its under surface affording no stable support. It is three inches long and is from the Han Dynasty.

A sacrificial ladle, a dragon ladle, used to collect blood from a victim, is in white jade "rusted" and with a remarkable pitting like disintegrating bone is very interesting and rare in form; the handle is carved like a bamboo with the dragon head and horns disposed as if drinking the blood from the long trough-like bowl of equal length with its handle, together eight and seven eighths inches long. From the Chou Dynasty.

Pendant is a comprehensive term applied to many forms, some of which may be units of sets, musical stones, insignia, or other forms, worn at the girdle, on the head, as ear-rings, etc. A very charming dragon pendant of

the Han Dynasty is in clear yellowish white, very finely designed and carved with much delicacy of detail; the dragon has turned his head in the conventional manner and his body has the attitude of a crouching leopard, his voluminous tail tucked under him, and the ornament of cloud and thunder fret, flame, beading and other symbolic forms unintelligible to modern understanding are wonderfully done. This object is five and a quarter inches long.

A shwang-chi pendant representing the moon and constellations of yellowish jade peculiarly streaked with brown veining, is shaped like half of a beetle divided down the back; on the top is the fore part of a hydra, and on the flat side another and smaller one whose conventionalized angular coils form three open squares; a panel down the length contains seven beads representing the Great Bear. The new moon is said to be represented by the form of the pendant which was used for astronomical purposes, but in what manner it is not easy to see: from the Han Dynasty, and four and one eighth inches in length. A small pendant in blade form of green mottled jade with the form of a lion carved out from the upper end and decorated with cloud and other patterns, is called a gift to military commanders, to be worn in the belt; it may be one of those tokens of which we read that were sent to a leader as a warrant to raise troops, to move them, to attack, etc; similar, as we learn from history and romance of western countries, to the ring of a sovereign, lover or friend; a something to be obeyed blindly.

Another called ching, in opaque jade of kidney form carved with not very intelligible scrolls and a bat on either side, is probably a gift rather than a musical ching, for the music

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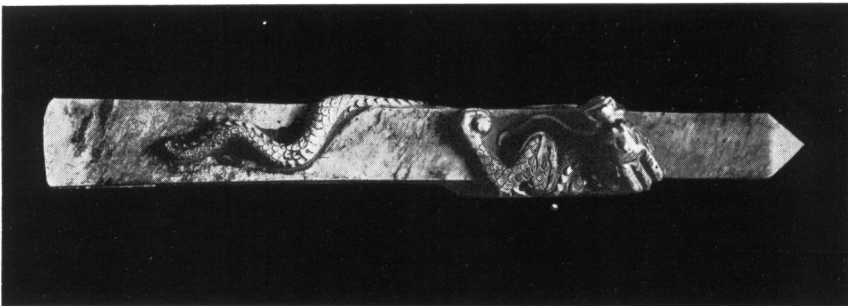
has gone out of it now. Ming Dynasty, and about four and a half inches long.

The one piece in the collection that resembles a tongue jade, although not quite in the conventional shape, is yellow streaked with brown, two and nine sixteenths inches long, its greatest width not quite an inch, is carved on the upper and rounded side with seven long ridges ending in bulbs, and a wrapping that goes around the piece covered with hexagonal divisions that suggest honeycomb; along one side of the ridges or flutes is a row of beads, there are other beads two large ones in particular on the under side of the rounded tip end suggest the eyes of the cicada; at the square end are two intersecting piercings that would seem to place the object among pendants, but there are two notches on opposite sides of its length that would certainly be useless save for the purpose of binding which would make it appear to be a mouth or tongue jade used in burial. The conviction that jade preserved the body from decay led to its use to cover or protect various parts of the body for future use. If such a custom was common it is singular that we have so few tomb jades. According to the ritual many such pieces were placed with the body; in addition to those for covering the eyes, teeth, tongue, abdomen and all orifices, and

to keep the sleeves in position, there were the pieces imploring the favor of the deities of Heaven, Earth, and the four quarters of the earth, with special position for each.

Jade spoons, spatulas, and pestles imparted special virtues to medical compounds when used in mixing and grinding; accordingly we have a spatula of leaf form for mixing herbaceous medicines, of irregular shape, in thickness varying from a quarter to a thirty-second of an inch; a dry brown woody looking piece engraved with ribs and veining; eight and three quarters inches in length and from the Han Dynasty. There is also a medicine knife, a chisel form of spatula, which is a most beautiful piece and pleasant to the touch, dark yellow flecked with dark cloud-like streaks on one side, and on the other the same clouds gathered in dark masses. It would seem to be a ceremonial form cut down, or rather shortened, for there is a trace of a perforation on the smaller and lower edge; it is five and three quarters inches in length with a greatest width of two and one eighth; a Han jade.

This suggests that the difficulty of assigning a purpose to various pieces may arise from their compound character; old jades may be cut down or recut, as is perfectly natural when a piece is of good color.



TAOIST SCEPTRE

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Girdle clasps seem to have varied only in size and decoration and but little in shape. Of five in the Museum's collection each has the tiger head at one end; one in red brown has the grain or millet pattern arranged in four rows, one white and "black" with three rows, and one with the grain arranged in rows of four and five.

One clasp in dead white jade is carved with a horse and waves, probably the immortal horse that brought the pa kwa from the depths of the Yellow River. Of the form called a girdle ornament which represents a dragon coiled and forming a closed or partially closed ring the Museum has two; one attributed to the earliest period from which such things come, has an effect of great age (almost of having partially melted, its contours are so simple and soft); there are no projecting details as in many, and the only part that is not conventionalized out of any resemblance to a creature is the head. Its color is a rich brown and yellow. The other, later but still claiming over two thousand years in its present form, is more of the tapir variety of dragon or tiger, is of simple contour but incloses in the open space in the center a small hydra of rounded form; on the flat sides are scroll forms which to the initiated eye may suggest parts belonging to the mythical creature.

There are cups of various periods, severe or picturesque which are interesting for their craftsmanship as they reproduce the ritual bronzes in form and decoration, or in later times take clever advantage of the accidents of shape and color of the material; hat ornaments which are among the pendants noted by the commentators, armor decorations, sword fittings for pommels or the

ends of scabbards, decorations for musical instruments, and some triangular pieces that may have been plectrums for playing the kin and the san hsien; a bracelet from the Six Dynasties (265-618) in opaque jade covered with a long inscription, an ornament for elderly men; but not restricted to them however, for we read of Yang Pao who at nine years of age having rescued a wounded bird and cared for it for more than one hundred days, received a visit one night from a supernatural youth in yellow garments who presented him with four armlets of white jade.

Coming down to the Ch'ien Lung period in the XVIIIth Century at which time the mechanical part of cutting (devil's work), reached perfection, the Museum's collection of white, white and green, in vases, bowls, dishes, and pendants, contains examples of classic correctness beyond which, (the same is true of the porcelain of the same period), there is no higher point to be reached and the craft can only occupy itself with trivial motives brilliantly executed; the wedding gifts of trees and flowers with insects forming rebuses and puns, and objects for the cabinet of the collector. A double vase of white jade ten inches high, two narrow four sided cells as if bound together is carved with a number of earth dragons and films of swirling vapor on its sides and cover, cut in the round and undercut almost to detachment in some portions; its exactness in drilling and its correct angles are astonishing to one who can imagine the difficulties of such work.

The square as an earth symbol may have been the motive, especially with the earth dragons to give point to the scheme, but in a dilettante sort of way, an elegant object with a flavor of symbolism. The

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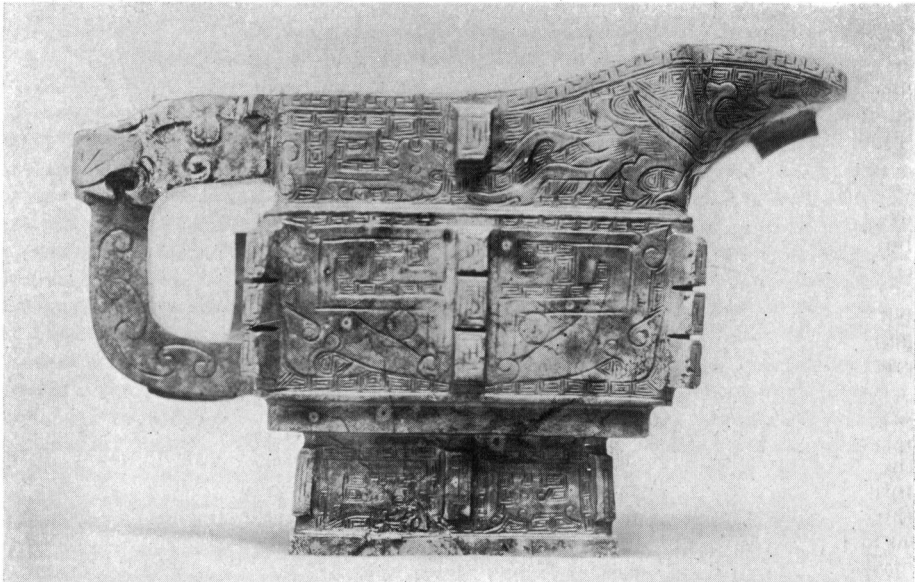
piece is a brush holder, and the two dragons with the pearl on the cover are symbols of literary drudgery rewarded by success; it is of the K'ang hsi period and probably of the early part of the XVIIIth Century. An equally admirable piece, if not so elegant, is a four sided urn shaped vase twelve and three quarters inches high of pure white jade with four loose rings depending from lion heads on the four sides of the neck; all edges are bound with a silk cord decoration, and on the cover a dragon is disposed in a manner to bring his outlying points of horn, whisker and tail into safety and harmony. Accompanying it are two plain white bowls of perfect contour; all three from the Ch'ien Lung period.

A snuff bottle and a pendant from this same period, carved by Ohsing who enjoyed a deserved reputation, have decorations of lions playing with the brocaded ball, and "Heaven sending the God child to the man"; in a clear white with yellow and almost

black layers of which happy advantage has been taken in the reverse manner of a water colorist who reserves white paper for his lights; here bits of the dark layers have been left standing to serve for such small points as the pupils of the eyes of the dogs; especially is this noticeable in the pendant in which the purple dark and yellow are not on the surface but imbedded, and still offer no obstacle to the artist's expression of his subject, yellow for the flesh, dark for the garments and hat of the figure.

The modern mind is scarcely able to sympathize with the old oriental attitude toward this material's precious qualities, esteeming it for its aesthetic properties; in its evolution as art object a parallel might be drawn between it and the worship of the gods of Greece; as they failed in power and respect shown them they were not wasted but became excellent material for poetry.

C. P. D.



JADE LIBATION CUP.

SUNG DYNASTY—960-1279

Bulletin of the City Art Museum of St. Louis

LIST OF ACCESSIONS

CLASS	APRIL 1 TO JUNE 30, 1921 OBJECT	SOURCE
JADE <i>Chinese</i>	Snuff Bottle and Pendant; carved by Ohsing. Ch'ien Lung Dynasty, 1736-1795.	Purchase
	Secptre used by a Priest. Han Dynasty B. C. 206-220 A. D.	Purchase
	Astrolabe. Period undetermined.	Purchase
GLASS <i>Chinese</i>	Pair of Glass Jars with Covers. T'ang Dynasty 617-907 A. D.	Purchase
FURNITURE <i>French</i>	Walnut Armoire; Lyonese School, circa 1580. <i>From the Chabriere-Arles Collection.</i>	Purchase
PAINTINGS <i>American</i>	Bridge at Florence, by Frank Duveneck.	Purchase
SCULPTURE <i>Greek</i>	Head of a Poetess, Marble, Greek, IV Century B. C.	Purchase
SCULPTURE <i>Italian</i>	Bas-relief, bronze, Venetian XVI century. Portrait of Capilliata Colleoni, Captain General of the Roman Church under Urban V. Attributed to Alessandro Leopardi, 1480-1540.	Purchase
METAL WORK <i>Silver</i>	Box for holding consecrated wafers, silver gilt. Made for Cardinal d'Altemus. Late XV or early XVI century.	Purchase

PRESENTATIONS

CLASS	OBJECT	SOURCE
BOOKS	Cyclopedia of Painters and Paintings by John D. Champlin, Jr. 4 Vols.	Mrs. Geo. O. Carpenter



JADE BELL

HAN DYNASTY